

National Gallery of Art

NEWS RELEASE

Information Officer, Deborah Ziska

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Nancy Starr, Publicist

"MANET, MONET, AND THE GARE SAINT-LAZARE"

ON VIEW AT THE NATIONAL GALLERY OF ART, JUNE 14-SEPTEMBER 20, 1998

WASHINGTON, D.C. - Edouard Manet's The Railway (Gare Saint-Lazare) (1872-1873), one of the most admired and enigmatic masterpieces in the collection of the National Gallery of Art, will be the focal point for Manet, Monet, and the Gare Saint-Lazare, on view in the Gallery's East Building, June 14 through September 20. Thirty-eight other celebrated paintings and related drawings by Manet, Claude Monet, Gustave Caillebotte, Berthe Morisot, and other impressionists, as well as prints and period maps will also provide a fascinating glimpse of Quartier de l'Europe, the vibrant, late-nineteenth century Parisian neighborhood where these artists lived and worked. This will be the first time that all of Claude Monet's eleven paintings of the Gare Saint-Lazare will be on view together.

The exhibition is organized by the National Gallery of Art, Washington, and the Réunion des musées nationaux/Musée d'Orsay, Paris. It is made possible by a grant from The Florence Gould Foundation and supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition was on view at the Musée d'Orsay, February 12 - May 17.

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"Manet's The Railway met with derisive criticism when it was exhibited at the Paris Salon in 1874, but today scholars and art lovers come from all over the world to study and enjoy it in our French impressionist galleries," said Earl A. Powell III, director, National Gallery of Art. "We are grateful to The Florence Gould Foundation, the Federal Council on the Arts and Humanities, and the museums and collections, which made it possible for us to present some of the impressionists' greatest achievements."

Loans will come from museums and private collections, including the Musée d'Orsay, Paris; the Kunsthalle, Hamburg; and the National Gallery, London; as well as American museums such as the Fogg Art Museum, Harvard University Art Museums; The Metropolitan Museum of Art; the Museum of Fine Arts, Boston; and the Kimbell Art Museum, Fort Worth.

In their art, the impressionists and other artists celebrated modern city life in the years of hope following the Franco-Prussian War and the Paris Commune (1870-1871). The Quartier de l'Europe, as it is still known, had been recently developed by Baron Haussmann around the famous Saint-Lazare train station. Working in the train station itself, Monet captured the energy and excitement of the locomotives in a series of dazzling canvases executed on the platforms, while Gustave Caillebotte painted dramatic perspectives in the nearby streets.

The exhibition explores the development of Manet's work through the 1870s in his studio on the Rue de Saint-Petersbourg, which is discreetly visible in the

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background of The Railway. Ten of Manet's major paintings, including a portrait of his friend the poet Stéphane Mallarmé (1876), his dazzling image of Nana a year later (associated with Emile Zola's notorious novel of the same name), and views of Paris such as the street outside his studio, span the artist's career from the early naturalist phase in the 1860s through the maturation of his impressionist style in the 1870s. Famous paintings of model Victorine Meurent, who served as his inspiration for the early phase of his career, include not only The Railway, but also The Street Singer (c. 1862), and Young Lady in 1866: Woman with a Parrot (1866).

Berthe Morisot's painting Woman and Child on a Balcony (c. 1871-1872), depicting her sister against a panorama view of Paris, reflects the influence of her mentor Manet. The exhibition also features the famous painting by Henri Fantin-Latour, A Studio in the Batignolles (1870), with Manet seated in his studio at his easel surrounded by younger artists Monet, Renoir, and Degas, and writer Emile Zola, among others.

Less well known, but no less celebratory of the Gare Saint-Lazare and its neighborhood, are works in the exhibition such as Norbert Goeneutte's lyrical evening depictions of the train station and the city beyond, and Jean Béraud's fashionable Parisian street scenes.

Two of Monet's sketchbooks will be open to the pages featuring the drawings he used for his Gare Saint-Lazare paintings, along with a page from a Manet sketchbook that contains the only known preparatory study for The Railway. There

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will also be poignant war prints by Manet, and a group of rarely seen satiric caricatures by a variety of artists.

The exhibition has been selected by guest curator and noted Manet scholar, Juliet Wilson-Bareau; Philip Conisbee, senior curator of European paintings, National Gallery of Art; and Florence E. Coman, assistant curator of French paintings, National Gallery of Art. A fully illustrated catalogue written by Juliet Wilson-Bareau, published and distributed by Yale University Press, accompanies the exhibition.

On Sunday, June 14, a public symposium in the East Building auditorium will include nineteenth-century French art and culture scholars Juliet Wilson Bareau; Philip Conisbee; David Van Zanten, professor, department of art history, Northwestern University; Kathleen Adler, head of education, National Gallery, London; and Joachim Pissarro, Seymour H. Knox, Jr., curator of European and contemporary art, Yale University Art Gallery.

The National Gallery of Art, located on the National Mall at 4th Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m., and Sunday, from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176 or visit the National Gallery of Art's Web site at <http://www.nga.gov>.

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National Gallery of Art

Washington, D.C.

Manet, Monet, and the Gare Saint-Lazare

National Gallery of Art
June 14 – September 20, 1998

Checklist

- Black & White Prints available
- Slides available
- Color Transparencies available

Figure numbers refer to illustrations in exhibition catalogue

1. Jean Béraud
 French, 1849 – 1936
● *The Place and Pont de l'Europe*, c. 1876–1878
■ Oil on canvas
48.3 x 73.7 cm (19 x 29)
Private Collection (fig. 84)

3. Gustave Caillebotte
 French, 1848 – 1894
● *Preliminary Sketch for "The Pont de l'Europe,"* 1876–1877
■ Oil on canvas
32.9 x 45.5 cm (12 5/8 x 17 3/4)
Musée des Beaux-Arts, Rennes (fig. 72)

4. Gustave Caillebotte
French, 1848 – 1894
Final Sketch for "The Pont de l'Europe," 1876–1877
Oil on canvas
54 x 73 cm (21 1/4 x 28 3/8)
Private Collection (fig. 74)

5. Gustave Caillebotte
 French, 1848 – 1894
● ***On the Pont de l'Europe***, c. 1876–1880
■ Oil on canvas
105 x 131 cm (41 3/8 x 51 5/8)
Kimbell Art Museum, Fort Worth, Texas (fig. 75)
6. Gustave Caillebotte
French, 1848 – 1894
Perspective Study for "Paris Street; Rainy Day," 1876–1877
Graphite on paper
30 x 46 cm (11 13/16 x 18 1/8)
Private Collection, New York (fig. 78)
7. Gustave Caillebotte
French, 1848 – 1894
Sketch for "Paris Street; Rainy Day," 1876–1877
Oil on canvas
54 x 65 cm (20 7/8 x 25 9/16)
Musée Marmottan – Claude Monet, Paris (fig. 79)
10. Henri Fantin-Latour
 French, 1836 – 1904
● ***A Studio in the Batignolles***, 1870
■ Oil on canvas
204 x 273.5 cm (80 3/8 x 107 5/8)
Musée d'Orsay, Paris (fig. 8)
11. Norbert Goeneutte
French, 1854 – 1894
The Pont de l'Europe at Night, 1887
Oil on canvas
framed: 46 x 37.5 cm (18 1/8 x 14 3/4)
Mr. and Mrs. Julian Sofaer Collection (fig. 87)

12. Norbert Goeneutte
□ French, 1854 – 1894
● ***The Pont de l'Europe and Gare Saint-Lazare***, 1888
■ Oil on canvas
47.6 x 56.5 cm (18 3/4 x 22 1/4)
The Baltimore Museum of Art, George A. Lucas Collection (fig. 88)
13. Edouard Manet
French, 1832 – 1883
Portrait of Victorine Meurent, c. 1862
Oil on canvas
42.9 x 43.7 cm (16 7/8 x 17 1/4)
Museum of Fine Arts, Boston, Gift of Richard C. Paine in memory of his father,
Robert Treat Paine, 2nd (fig. 11)
14. Edouard Manet
French, 1832 – 1883
The Street Singer, c. 1862
Oil on canvas
171.3 x 105.8 cm (67 7/16 x 41 5/8)
Museum of Fine Arts, Boston, Bequest of Sarah Choate Sears in memory of her
husband, Joshua Montgomery Sears (fig. 12)
15. Edouard Manet
French, 1832 – 1883
Young Lady in 1866: Woman with a Parrot, 1866
Oil on canvas
185.1 x 128.6 cm (72 7/8 x 50 5/8)
The Metropolitan Museum of Art, New York, Gift of Erwin Davis, 1889 (fig. 13)
16. Edouard Manet
French, 1832 – 1883
Effect of Snow at Petit-Montrouge—View of the Church of Saint-Pierre, 1870
Oil on canvas
61.6 x 50.4 cm (24 1/4 x 19 13/16)
National Museum & Gallery, Cardiff (fig. 22)

17. Edouard Manet
French, 1832 – 1883
The Line in Front of the Butcher's Shop, c. 1871–1872
Etching
23.9 x 16 cm (9 3/8 x 6 5/16)
S. P. Avery Collection, Print Collection, The New York Public Library, Astor, Lenox, and Tilden Foundations (similar to fig. 23)
18. Edouard Manet
French, 1832 – 1883
The Barricade c. 1871–1873, printed 1884
Crayon lithograph
46 x 33.3 cm (18 1/8 x 13 1/8)
The Baltimore Museum of Art, George A. Lucas Collection (similar to fig. 24)
19. Edouard Manet
French, 1832 – 1883
Civil War, c. 1871–1874, published 1874
Crayon lithograph
39.4 x 50.5 cm (15 1/2 x 19 7/8)
The Baltimore Museum of Art, George A. Lucas Collection (similar to fig. 25)
20. Edouard Manet
French, 1832 – 1883
The Pont de l'Europe and Rue de Saint-Petersbourg—Study for "The Railway," 1872
Graphite on two sketchbook pages, one double sided
18.2 x 24.3 cm (7 1/8 x 9 9/16)
Jean-Claude Romand Collection (fig. 50)
21. Edouard Manet
 French, 1832 – 1883
 The Railway (also known as Gare Saint-Lazare), 1872–1873
 Oil on canvas
93.3 x 111.5 cm (36 3/4 x 45 1/8)
National Gallery of Art, Washington, Gift of Horace Havemeyer in memory of his mother, Louisine W. Havemeyer (fig. 1)

24. Edouard Manet
□ French, 1832 – 1883
● *Lady with Fans: Portrait of Nina de Callias*, 1873–1874
■ Oil on canvas
113.5 x 166.5 cm (44 5/8 x 65 1/2)
Musée d'Orsay, Paris, Gift of M. and Mme Ernest Rouart, 1930 (fig. 135)
26. Edouard Manet
French, 1832 – 1883
Masked Ball at the Opera, 1873
Oil on canvas
59.1 x 72.5 cm (23 1/4 x 28 1/2)
National Gallery of Art, Washington, Gift of Mrs. Horace Havemeyer in memory of her mother-in-law, Louisine W. Havemeyer (fig. 140)
27. Edouard Manet
French, 1832 – 1883
Polichinelle, 1874
Gouache and watercolor over lithograph
47.9 x 32.4 cm (18 7/8 x 12 3/4)
National Gallery of Art, Washington, Gift (Partial and Promised) of Malcolm Wiener, in Honor of the 50th Anniversary of the National Gallery of Art, 1990 (fig. 139)
31. Edouard Manet
French, 1832 – 1883
Le Corbeau (The Raven), 1875
Four prints from *Le Corbeau (The Raven)*, poem by Edgar Allan Poe, translated into French by Stéphane Mallarmé with illustrations by Edouard Manet, Paris, Richard Lesclide, 1875
S. P. Avery Collection, Print Collection, The New York Public Library, Astor, Lenox, and Tilden Foundations (similar to figs. 143–146)
A. *Beneath the Lamp*, 1875
B. *At the Window*, 1875
C. *On the Bust*, 1875
D. *The Empty Chair*, 1875

32. Edouard Manet
 French, 1832 – 1883
● *Portrait of Stéphane Mallarmé*, 1876
■ Oil on canvas
27 x 36 cm (10 5/8 x 14 1/8)
Musée d'Orsay, Paris, Acquired with the assistance of the Société des Amis du Louvre and of D. David-Weill, 1928 (fig. 133)
34. Edouard Manet
French, 1832 – 1883
Nana, 1877
Oil on canvas
154 x 115 cm (60 3/4 x 45 1/2)
Hamburger Kunsthalle (fig. 160)
36. Edouard Manet
French, 1832 – 1883
Plum Brandy, c. 1877–1878
Oil on canvas
73.6 x 50.2 cm (29 x 19 3/4)
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon
(fig. 162)
38. Edouard Manet
French, 1832 – 1883
Rue Mosnier with Streetlamp, 1878
Graphite and lithographic ink tusche on tracing paper laid down on wove paper
27.8 x 44 cm (10 15/16 x 17 5/16)
The Art Institute of Chicago, Gift of Mrs. Alice H. Patterson in memory of Tiffany Blake (fig. 118)
39. Edouard Manet
French, 1832 – 1883
Rue Mosnier in the Rain, 1878
Brush and lithographic ink tusche over graphite on tracing paper laid down on wove paper
19 x 36 cm (7 1/2 x 14 1/8)
Szépművészeti Múzeum, Budapest (fig. 125)

40. Edouard Manet
French, 1832 – 1883
Knife Grinder and Streetlamp, Rue Mosnier, 1878
Oil on canvas
40.6 x 32.7 cm (16 x 12 7/8)
Philadelphia Museum of Art, Bequest of Charlotte Dorrance Wright (fig. 123)
41. Edouard Manet
French, 1832 – 1883
Rue Mosnier Decorated with Flags, 1878
Oil on canvas
64.8 x 80 cm (25 1/2 x 31 1/2)
The J. Paul Getty Museum, Los Angeles (fig. 119)
42. Claude Monet
French, 1840 – 1926
The Gare d'Argenteuil, 1872
Oil on canvas
48 x 71 cm (18 7/8 x 28)
Conseil Général du Val d'Oise (fig. 93)
43. Claude Monet
French, 1840 – 1926
Album of Sketches (Carnet Marmottan I), c. 1865–1914
Graphite on paper
25.5 x 34 cm (10 x 13 3/8)
Musée Marmottan – Claude Monet, Paris (fig. 97)
44. Claude Monet
French, 1840 – 1926
Album of Sketches (Carnet Marmottan II), c. 1874–1880
Graphite on paper
24 x 31 cm (9 7/16 x 12 3/16)
Musée Marmottan – Claude Monet, Paris (figs. 95, 96, 105, 109, and 110)

45. Claude Monet
 French, 1840 – 1926
● *Interior View of the Gare Saint-Lazare: the Auteuil Line*, 1877
■ Oil on canvas
75.5 x 104 cm (29 3/4 x 41)
Musée d'Orsay, Paris, Gustave Caillebotte Bequest, 1894 (fig. 94)
46. Claude Monet
 French, 1840 – 1926
● *Gare Saint-Lazare, Arrival of a Train*, 1877
■ Oil on canvas
81.9 x 101 cm (32 1/4 x 39 3/4)
Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts,
Bequest from the Collection of Maurice Wertheim, Class of 1906 (fig. 98)
47. Claude Monet
French, 1840 – 1926
Arrival of the Normandy Train, Gare Saint-Lazare, 1877
Oil on canvas
59.6 x 80.2 cm (23 1/2 x 31 1/2)
The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection (fig. 99)
48. Claude Monet
 French, 1840 – 1926
● *Gare Saint-Lazare: View of the Normandy Line*, 1877
■ Oil on canvas
54.3 x 73.6 cm (21 3/8 x 29)
The National Gallery, London (fig. 100)
49. Claude Monet
French, 1840 – 1926
Gare Saint-Lazare: The Western Region Goods Sheds, 1877
Oil on canvas
60 x 80 cm (23 5/8 x 31 1/2)
Private Collection (fig. 102)

50. Claude Monet
French, 1840 – 1926
The Pont de l'Europe, Gare Saint-Lazare, 1877
Oil on canvas
64 x 81 cm (25 1/4 x 31 7/8)
Musée Marmottan – Claude Monet, Paris (fig. 103)
51. Claude Monet
 French, 1840 – 1926
 Gare Saint-Lazare: The Normandy Line Viewed from Beneath the Pont de l'Europe, 1877
 Oil on canvas
64 x 81 cm (25 1/4 x 31 7/8)
Private Collection, Courtesy of Galerie Brame & Lorenceau (fig. 106)
52. Claude Monet
French, 1840 – 1926
Gare Saint-Lazare: View Toward the Normandy Line, with Track Signals, 1877
Oil on canvas
65.5 x 82 cm (25 3/4 x 32 1/4)
Niedersächsisches Landesmuseum, Hannover (fig. 107)
53. Claude Monet
French, 1840 – 1926
Gare Saint-Lazare: Tracks and a Signal in Front of the Station Roofs, 1877
Oil on canvas
60 x 80 cm (23 5/8 x 31 1/2)
Private Collection, Japan (fig. 108)
54. Claude Monet
French, 1840 – 1926
Outside the Gare Saint-Lazare: View Toward the Batignolles Tunnels, 1877
Oil on canvas
60 x 72 cm (23 5/8 x 28 3/8)
Private Collection (fig. 111)

55. Claude Monet
 French, 1840 – 1926
● *Outside the Gare Saint-Lazare: View of the Batignolles Tunnels in Sunshine,*
■ 1877?
Oil on canvas
61 x 80.5 cm (24 x 31 11/16)
Private Collection (fig. 112)
56. Berthe Morisot
French, 1841 – 1895
Woman and Child on a Balcony, c. 1871 – 1872
Oil on canvas
60 x 50 cm (23 5/8 x 19 5/8)
Private Collection (fig. 33)
57. Alfred Prunaire after Edouard Manet
French, 1837 – c. 1900
The Railway, c. 1873–1874
Wood engraving
18.8 x 22.8 cm (7 3/8 x 9)
Bibliothèque Nationale de France, Estampes, Paris (fig. 52)
60. Pierre Puvis de Chavannes
French, 1824 – 1898
Hope, 1872
Oil on canvas
102.5 x 129.5 cm (40 3/8 x 50 7/8)
The Walters Art Gallery, Baltimore, Maryland (fig. 28)
64. Hilaire Guesnu
French, 1802 – c. 1880
*Souvenir of the New Paris / Its Monuments, Promenades, Boulevards, and
Principal Thoroughfares. / Simplified Plan for Finding One's Way About Paris
Unaided*, 1864
Lithographed engraving with coloring
44.5 x 57 cm (17 1/2 x 22 1/2)
Bibliothèque Nationale de France, Cartes et Plans, Paris (fig. 56)

66. Hilaire Guesnu
French, 1802 – c. 1880
Getting Around Paris on Foot: New Pedestrian Guide, 1867
Engraving on paper
31 x 45 cm (12 1/4 x 17 3/4)
Bibliothèque Historique de la Ville de Paris, Paris (fig. 57)
68. Anonymous nineteenth-century photographer
The Façade of 4 Rue de Saint-Pétersbourg, c. 1870
Albumen print
39.8 x 34 cm (15 5/8 x 13 3/8)
Bibliothèque Nationale de France, Estampes, Paris (fig. 42)
69. Studio of L. Wuhrer
Paris in 1871. The Roads built between 1854 and 1871 are marked in yellow and red. (The year given is the date of completion.), 1889
Color engraving
61 x 76.5 cm (24 x 30 1/4)
Bibliothèque Historique de la Ville de Paris, Paris (fig. 77)
70. Victor Hubert
French, 1786–18??
Paris–Saint Germain Railway, Side View. Place de l'Europe, Paris, 1837
Crayon lithograph on paper
24.6 x 35.6 cm (9 5/8 x 14)
Bibliothèque Nationale de France, Estampes, Paris (fig. 59)
76. Cham (Amédée de Noé)
French, 1819 – 1879
The Lighter Side of the Salon, by Cham, 1874
Relief block illustration in *Le Salon pour rire par Cham*, album of caricatures of the Salon of 1874. Originally published in *Le Charivari*, 15 May 1874
Bibliothèque d'Art et d'Archéologie Jacques Doucet, Paris (fig. 46)

77. Bertall (Charles Albert d'Arnoux)
French, 1820 – 1882
Bertall's Tour of the Salon of 1874 (Part III), 1874
Line block illustrations on paper from an album composed of Salon caricatures
33.5 x 21.5 cm (13 1/4 x 8 1/2)
Bibliothèque Nationale de France, Estampes, Paris (fig. 45)
78. Cham (Amédée de Noé)
French, 1819 – 1879
Cham's Comical Critique, 1874
Line block illustrations on paper from an album composed of Salon caricatures
33.5 x 23 cm (13 1/4 x 9 1/8)
Bibliothèque Nationale de France, Estampes, Paris (fig. 47)
79. Stop (Louis Pierre Gabriel Bernard Morel-Retz)
French, 1825 – 1899
The Salon of 1874, by Stop, 1874
Line block illustrations on paper, from an album composed of Salon caricatures
40.5 x 26 cm (16 x 10 1/4)
Bibliothèque Nationale de France, Estampes, Paris (fig. 44)
80. Henry Charles Stock
French, 1826 – 1885
Review of the Salon by Stock, 1874
Single-sheet caricature with autographs recto and verso, watercolored relief block
illustration, from an album composed of Salon caricatures
36.8 x 41.3 cm (14 1/2 x 16 1/4)
Bibliothèque Nationale de France, Estampes, Paris (fig. 141)

National Gallery of Art

Washington, D.C.

"MANET, MONET, AND THE GARE SAINT-LAZARE"

June 14 - September 20, 1998

RELATED ACTIVITIES

SYMPOSIUM

Sunday, June 14

1:00 - 5:00 p.m.

East Building Large Auditorium

Introduction by Philip Conisbee, senior curator of European paintings, National Gallery of Art.

Following a screening of the film Manet, Monet, and the Gare Saint-Lazare (1998, 26 minutes), four scholars of nineteenth-century French art and culture will give slide lectures on topics related to the exhibition.

Destroying Paris: The Haussmann in Haussmannization. The Architects, the Painters, and the Prefects

David Van Zanten, professor, department of art history, Northwestern University

Manet: Covering His Tracks

Kathleen Adler, head of education, National Gallery, London

Monet's Pictorial Drive: Trains and Passions

Joachim Pissarro, Seymour H. Knox Curator of European and Contemporary Art, Yale University Art Gallery

In the Artist's Footsteps

Juliet Wilson-Bareau, guest curator of the exhibition

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FILM PROGRAMS

East Building Large Auditorium
June 25 through September 20
No showings July 3 or 4
11:30 a.m. daily, except Mondays

Manet, Monet, and the Gare Saint-Lazare

(Directed by Danielle Jaeggi, coproduction Musée d'Orsay, Palette Production, Arte, 1998, 26 minutes)

As a symbol of modernity, the Saint-Lazare station in Paris attracted many artists in the 1870s, including the impressionists Manet, Monet, and Caillebotte. Each of them painted a different vision of this new, elegant, and cosmopolitan neighborhood. This film invites us to discover the Saint-Lazare station and the streets that surround it through the eyes of nineteenth-century painters. Available on videotape from the Gallery Shops for \$29.95. To order by mail, call (301) 322-5900 or (800) 697-9350.

September 5, 6, 7, 12, 13

Festival of films set in train stations, including Lumière's 1895 Train Arriving at the Station, Vittorio De Sica's 1953 Stazione Termini, and Youssef Chahine's 1958 Cairo Station.

For more information and show times, please consult the film calendar or calendar of events at the Art Information Desks or call (202) 842-6799.

TOURS OF THE EXHIBITION

For dates and times of public tours of the exhibition by staff lecturers, please consult the calendar of events at the Art Information Desks, or call (202) 842-6706. No reservations are required.

Tours by Special Appointment are offered for adult groups of twenty or more, Tuesdays through Fridays, by calling (202) 842-6247, and for school groups, Mondays through Fridays, by calling (202) 842-6249.

AUDIO TOUR

An audio tour, introduced by director Earl A. Powell III, is available at the entrance to the exhibition for \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more). Amplified headsets and scripts are available to visitors with hearing impairments. To reserve audio tours for groups, call (202) 842-6592.

FAMILY PROGRAMS

Sundays, August 2 and 9

1:00 - 3:00 p.m.

Children aged six through nine, accompanied by an adult, are invited to participate. Programs include a visit to the exhibition followed by a studio activity. Advance registration is required; call (202) 789-3030.

CATALOGUE

Manet, Monet, and the Gare Saint-Lazare by Juliet Wilson-Bureau is published by Yale University Press in association with the National Gallery of Art. The 210-page catalogue features 71 color and 88 black and white illustrations, and is available from the Gallery Shops for \$40.00 (hardcover), \$24.95 (softcover). To order by mail, call (301) 322-5900 or (800) 697-9350.

EXHIBITION BROCHURE

An illustrated brochure is available at the entrance to the exhibition. The brochure is made possible by The Circle of the National Gallery of Art and the Gurney Foundation, Inc. The brochure is written by Isabelle Dervaux, department of exhibition programs, and produced by the editors office. © 1998 Board of Trustees, National Gallery of Art, Washington.

GENERAL INFORMATION

The National Gallery of Art is open Monday through Saturday, 10:00 a.m. to 5:00 p.m. and Sunday, 11:00 a.m. to 6:00 p.m. For information about accessibility to galleries and public areas, assistive listening devices, sign language interpretation, and other services, please inquire at the Art Information Desks or call (202) 842-6690; TDD line (202) 842-6176. **Admission to the National Gallery of Art and to all of its programs is free except as noted.**

SPONSOR/ORGANIZATION

The exhibition is made possible by a grant from The Florence Gould Foundation. The exhibition was organized by the National Gallery of Art, Washington, and the Réunion des Musées Nationaux/Musée d'Orsay, Paris. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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